

# NEWS



# REEL

JANUARY / FEBRUARY 2012

## KILLING TIME

We tied up the property, construction, special effects, and set decoration departments for a thorough interrogation. They spilled their guts so that we can show you a 'Slice of Life' on Showtime's killer series: DEXTER. PAGE 4

## SOLVING CRIME

With 3 seasons under their belts, and an industry rap sheet a mile long, our Brothers and Sisters debrief us on some of their toughest cases: NCIS LOS ANGELES, PAGE 8

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**Below The Line Now Offers All Local 44 Members a Discount on Subscriptions to Production Listings**

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Working Hard for You and the Union

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## **Warner Bros.**

Dennis Christensen

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# BUSINESS AGENT'S REPORT

BY ED BROWN



## NEGOTIATIONS

It's 2012! A new year, a time to make resolutions, and a time to try to keep them. It's also the year that the 2009-2012 Hollywood Basic Agreement expires. Back in April of 2010, the IA put out the IA Organizer with the title, *The (Not-So) Perfect Storm*. That issue discussed skyrocketing health care costs, funding our health plans and preparing for the storm.

In September 2010, we held a joint meeting of Locals 44, 80, 728 & 729. At that meeting the membership got a firsthand look at the raw numbers and facts of the challenge that was ahead of us.

In my Newsreel article of January 2011, I informed the membership that the IATSE had engaged the Binder Company for the first ever membership benefits survey.

Throughout 2011, the topics of funding our health plan and the challenge we faced were addressed at every craft meeting and the General Membership meeting.

This past fall, the Binder survey was distributed to every IATSE member with an email address who participates in the Motion Picture Health & Pension Plans.

The survey was followed by a series of face-to-face Town Hall meetings between the membership and our International President Matt Loeb.

Every member should take a moment, as I have, to thank those members who took ownership of this process and our future by participating. You are part of your destiny. For those who have sat on the sidelines and still do not think any of this is worth your time and effort, all I can say is: *get in the game; we need you on the field.*

The IATSE is scheduled to begin negotiations with the AMPTP on March 5th with two weeks set for Local negotiations, and the week of March 19th for the Basic Agreement. Over a year and a half of preparing, informing, and discussing, has been leading up to this.

In mid-December, I selected a Negotiating Committee. To ensure that each Craft be represented on that Committee, I designated one non-elected craft member and one elected craft Representative to this Committee totaling twelve members of the crafts, plus the Business Agents and Secretary-Treasurer. We met in late December to begin the process of addressing the Local negotiations. These negotiations cover just the language in the Local 44 contract with the AMPTP and are specific to our crafts. The Basic agreement covers issues that are applicable to all of the Hollywood Locals and Guilds, such as wages and benefits.

The proposals that our Negotiating Committee compiles will be submitted to the International for review in mid-February, and then we'll move into the sched-

uled negotiations. Remember: our contract does not expire until July 31st of 2012, and there may not be an agreement by March 23rd; then again, there may be. It's a negotiation and therefore impossible to determine the outcome. Whatever it will be, I can assure you that I will do everything I can to bring your concerns to the table and work towards the most positive outcome possible.

I know some rumors have been circulating, and that is to be expected. People have opinions; they express them, and sometimes others mistake those opinions as truths. If you hear something through the grapevine and you want to verify it, please pick up the phone and call a Business Agent.

It doesn't do anybody any good to spread misinformation. Facts are facts, and you desire to know the facts. For instance: the IA and the Teamsters are not negotiating together. The fact is both unions are negotiating within the same cycle, but not at the same table. Teamsters Local 399 is scheduled to sit down with the AMPTP in early April, separate from the IA. We do share common challenges. Both Unions participate in the Motion Picture Health & Pension Plans and face the same challenges with funding. We are both fighting the same fight. Again, pick up the phone and ask; there are no stupid questions.

Stay connected. Stay informed. As I've said many times before...*"It's about you."*

Fraternally,  
Ed Brown  
Business Agent

## 2012 ANNUAL GENERAL MEMBERSHIP MEETING

**Saturday, March 31st, 2012 @ 9:00AM**  
PICKWICK GARDENS CONFERENCE CENTER  
1001 Riverside Drive, Burbank  
(next to the General Motors Training School)

*"Get in the Game. We need you on the field."*



# SET VISIT: KILLING TIME WITH THE CREW OF DEXTER

BY BUFFY MORTON

If you were one of the 2.2 million viewers who tuned in to watch the Season 6 premiere of *Dexter*, then chances are you're already highly addicted to Showtime's favorite serial killer Dexter Morgan. This compelling network series about a blood spatter analyst who moonlights as a serial killer has kept viewers up to their necks in suspense since its debut in 2006. In this season, *Dexter's* deviant moral compass points the audience in a new direction as he explores elements of religion.

## **CONSTRUCTION & GREENS**

In pre-production, Construction Coordinator Daniel Brewer, General Foreman Kent Kidman, and their crew of highly skilled craftspersons laid the foundation for another successful season. In past seasons, Brewer and his crew have fabricated character homes, kill rooms and an extensive Miami Police precinct complete with interrogation & briefing rooms, individual offices, and a blood lab.

The latest additions include a morgue, a large beach house, and an abandoned church. With brilliant speed and execution, Brewer and his team built an entire church set in 12 days.

The finished product had a vaulted ceiling, 20 foot high wilding roof, stone and brick finishes, radius stained glass windows, a loft with spiral staircase and wrought-iron handrails, and a basement. According to Brewer, some of his added embellishments came from signatory shops: Movieglas, Paramount Moulding and FX Shop, and the Warner Bros. Metal Shop.

Greensmen Pedram Pezeshkan and Tom Acosta put their own finishing touches on the church, enhancing the discarded look with over grown vegetation intruding through broken windows and walls. Brewer further reveals, "I think that the speediness of the church transformation was most impressive. While working on *Dexter*, speed is always of the essence. There is no time to think about it. You just have to react, make a decision, and move forward without ever letting our high standards down, not even for a single set."

In addition to the builds taking place at Hayden Warehouse, it is not uncommon for Brewer's crew as well as other departments to visit the city of Long Beach, due to its Miami Beach look and feel. Selling the look of Miami is something the *Dexter* greensmen do best. Greensman Pezeshkan describes the look: "Miami is all about tropics, tropics, tropics. I use queen and king palms as well as Strelitzias, bamboo, and camphors, all of which have great and different leaf patterns. Indoors I use Kentia palms and this season we dipped into a broader spectrum of greens from water plants to air and tree plants."

## **SET DECORATION**

In Season 6, Set Decorator Diane O'Connell and her longtime Leadman Miguel Garcia created the perfect climate to exemplify the darkness that lies within Dexter Morgan. Although new to the *Dexter* experience, O'Connell and her crew have done an excellent job of "jumping aboard and hanging on for the ride." O'Connell explains, "The company has been at this for six seasons now and we are the newcomers, so the train started out of the platform at full speed and we had to jump aboard and hang on for the ride. *Dexter* is a very ambitious show for an 8 day shoot."



**GREENSMEN** Pedram Pezeshkan and Tom Acosta

O'Connell delivered several new sets this season that demonstrated her incredible knack for decorating; most mentionable is the church set. She embellished the interior of the church with pews, candelabras, artwork, and artifacts procured from Universal and Sony Property Departments. "After the religious items were in place, we layered in items that character Gellar would need to finish out his 'work,' such as a fire pit, and the tools and instruments to make his visions come to life. We did everything

...CONTINUED ON PAGE 6



**DEXTER'S KILLER CONSTRUCTION CREW** (in no particular order): Brent White (729), Gavin Cowle Jr. (729), Tiny Wright (724), Lonnie Haspel (724), Danie Simon (724), Casey Clark (729), Bill Cash, Jonathan Boda, Pedram Pezeshkan, Chuck Miller, Viktor Procyk, Paul Still, Josh Logerot (729), Kent Kidman, David Feigenblatt, Daniel Brewer, Gary Piere, Tom Acosta, John Thellend

# SECRETARY-TREASURER'S REPORT

BY ANTHONY PAWLUC



## **"AWAY WE GO!"**

We are barely out of the gate but already moving fast in 2012. Our Callboard is seeing an uptick in employment numbers in Los Angeles in addition to the Local 44 members being hired for out of state productions under the Basic Agreement contract.

It is no secret that the upcoming Hollywood Basic Agreement negotiations are expected to be very challenging. The current agreement expires on July 31, 2012, and for the first time in over fifteen years (five contract cycles) the IATSE has set negotiations to start four months prior to its conclusion (rather than past patterns of negotiating eight months before expiration). The International has also mobilized by conducting surveys and hosting town hall meetings to get feedback from Los Angeles IA members regarding the Motion Picture Industry Pension and Health Plans, which will be the

major battle ground for this year's contract.

As your Secretary, I would like to remind everyone that our Entertainment Industry is famous for its rumors and gossip that swirl around town (and out of town) seemingly faster than the speed of light. It is important that our Union hears what is going around so we can notify the membership via phone, website, or email as to the validity of the current "buzz" story. Due to the diversity of our Local's crafts, daily job responsibilities, and production deadlines, it can be difficult to keep track of what stories are true or false. Of course, that sometimes allows anecdotes to snowball into something bigger than they truly are.

If you or someone you are working with has heard "something" and want an answer, give us a call. We can give you the straight info (or research further before reporting back to you) rather than a crew, department, or studio work force believing something they heard from a guy who talked to an AD who heard it from a "reliable source."

As Treasurer, I know I have mentioned this topic over and over again, but we all must remain vigilant regarding our personal finances. Even though work has picked up substantially in the past few months, we

must do our best to catch up and stay on top of any financial short falls recently experienced and then turn our attention to saving any extra dollars for any foreseen or unforeseen production slow downs or stoppages. Additionally, outlandish purchases should definitely be curtailed until we have a more definitive picture of how the Basic negotiations will play out. It is always better to be financially prudent and prepared, rather than getting behind and playing catch up.

For those of you who follow the featured crews in the pages of Newsreel, you know that the Newsreel Team and I visit sets and members on Studio Lots, production locations and signator shops. Additionally, our Business Agent Department frequently visits various shows and commercials around town. If you happen to see one of us on your job site, say hello. You are a member; take advantage of your membership by asking us what is happening. As mentioned above, there are always rumors spinning around town and there's no better time to ask your direct source what is going on with the Union or the Industry at large.

In closing, I hope you enjoy this Newsreel issue's spotlight on *Dexter* and *NCIS Los Angeles* and I wish you all a happy, healthy and prosperous 2012!

## **LOCAL 44 INKS MEMBER DISCOUNT DEAL WITH 'BELOW THE LINE'**

BY MARK LONDON WILLIAMS, Contributor, courtesy of BELOW THE LINE NEWS

Business Agent Ed Brown and Secretary-Treasurer Anthony Pawluc recently invited Patrick Graham, owner of leading film industry publication *Below the Line*, to the Holiday Retirees Luncheon in order to negotiate final details for Local 44 members to take advantage of BTL's popular Production Listings Discount Program at [www.findfilmwork.com](http://www.findfilmwork.com).

Under the deal, members receive a 30% discount to BTL's comprehensive subscription-based Production Listings service, a detailed database of 11,000+ film and TV production and job listings. Updated daily, the site helps users find their next film job with advanced searching and sorting features. Users can also store personal notes for each production, post their resumes

online, and opt to receive a daily or weekly digest of new listings. Subscribers also receive *Below the Line's* popular daily email newsletter.

The deal between BTL and Local 44 immediately gives all members a 30% discount on monthly or yearly subscriptions. Nearly 400 members of Local 44 are enrolled; existing subscribers' accounts will be updated shortly to reflect the new discount. "We want to make this work," said Pawluc, and toward that end he is spreading the word among members. "Below the Line is ecstatic to welcome them aboard," said Graham. "This is the completion of a four-year process that began with Thom Davis, who originally negotiated pattern terms for IA and Teamster members."



[www.BTLNews.com](http://www.BTLNews.com)  
[www.FindFilmWork.com](http://www.FindFilmWork.com)

with the thought of making the place very ominous, creepy, and forbidding with the feeling there is more to be revealed.”

Leadman Miguel Garcia elaborates, “The church set had to be one of the most amazing sets we did. We really went for detail. We included spider webs, broken bricks, aged fixtures and wall art. Every department got to add their own magic.” Even On-Set Dresser Chris Pappas got his hands in the mix. He explains: “I dressed the set with plaster debris for each set-up, which helped to set the mood for each scene. It’s remarkable how simple pieces of plaster cast a nice shadow on a rock floor. Last minute things like this are the part I love about this job. I think its when ‘WE’ are at our best.”

**SPECIAL EFFECTS**

The Special Effects Department introduced their own blend of trickery, gory vengeance, and fire for the camera thanks to the talents of Paul Vigil and David Watkins. Both are bloody good at what they do; over the 4 seasons they’ve been with Dexter, Vigil and Watkins have been known to blow up cabins, flip cars, and burn apartments.

In Season 3, they produced a fire sequence in the apartment belonging to Dexter’s pyromaniac lover, played by Jamie Murray. Watkins tells of this experience: “We used propane gas for these sequences, and made several devices which allowed us to not use any flammable liquids or solid materials. We found this a much safer and easier way of working and it produced a very successful, worthwhile gag.”

Probably one of the most reliable and repeated gags over the years is the scalpel to the cheek effect that takes place any time Dexter performs his killing ritual. Before he slays his wrongdoer, Dexter slices the cheek of his victim and collects a blood sample, which he preserves on a glass slide for his trophy box. To carry out this gag, the Effects department uses a blood bubble behind the handle of the scalpel with a dull blade. This way they can dispense a small amount of blood onto the actor’s face for collection.

**PROPS**

Industry veteran Joshua Meltzer, Property Master and founder of the

**SET DECORATION.** Back, L to R: Rickey Johnson, Ernesto Felix, Miguel Garcia, Vince Luizzi, Susan Garcia, Joshua Webb, Jorge Rodriguez, Jr. Front, L to R: Adrianna Lopez, Diane O’Connell.



**EFFECTS DEPT:** David Watkins and Paul Vigil. Facebook group Union Propmasters Round Table, brings his 34 years of experience to the Dexter Prop team. With season 6, Meltzer completed his fourth season in charge of bodies and blood on one of TV’s most unique shows. Working with Meltzer are George Lee, David McGuire, Jaymee Christopherson, and on-set dresser Chris Pappas.

As you can imagine, Meltzer’s gold room is full of all kinds of grizzly things: spatter, decapitated heads, buckets of blood, silicone guts, and at least six bins of assorted body parts. Meltzer has also a fair amount of saran wrap and duct tape to create Dexter’s Kill Room whenever it’s called for. “One of my favorite things about doing this show is creating the crime scenes and doing the blood spatter...I spend time talking with our tech advisor on how the blood spray should look and how the blood should flow.”

Unconventional tactics and props have become a way of life for the Dexter prop crew. According to Assistant Prop



**PROPS:** David McGuire, Joshua Meltzer (Property Master), Jaymee Christopherson, and George Lee.

Master David McGuire, “Dexter is a show that fosters creativity in an environment of respect and common effort. Honestly, I think Josh’s best work comes when he initially has no idea how to do it.” Some of the team’s unique ideas that have stemmed from their interpretation of the script and producer’s notes is the Meltzer signature 4-hole hero knife, the three little pigs pop-up-book, alligator anatomy, and the environmentally-savvy cell phone. “It is a true team effort everyday on this show,” says Meltzer.

Thank you to the Dexter crews for this spotlight opportunity, and for putting on another “killer” season!

*This article is dedicated in memory of Propmaker David Malooly R.I.P. 10-23-2011*

# PRESIDENT'S REPORT

BY ERIN HENNESSEY



As many of us know, we have lost much work to runaway production. Luckily, many of us have been fortunate enough to go on these projects under the Basic Agreement.

I have noticed a practice by some of our members that our department heads—such as Construction Coordinators and Set Decorators that shall remain nameless at this time—who are pooling IA members from locals outside of Los Angeles, people that they have made friends with in other states on past projects.

Now, I am all for making friends in other places, but we must exhaust, in some way, all resources through our local by hiring our members for work before we pool members from other states to come work with us in other states.

We have lost enough ground with runaway production, and we must do whatever it takes to support keeping our own members working.

If we continue with such practices, we will undermine everything we have bargained for in the past. Let's try and keep our future strong by supporting our own. If you know of this practice when you're on location, contact the elected officer of your craft, or a Business Agent, or the Secretary-Treasurer and let them know so we can try to encourage those persons to hire and take our members first.

## ANNIVERSARY MILESTONES

We recognize and congratulate the following individuals for their years of membership with Local 44.

### JANUARY

#### OVER 50 YEARS

Mariano Tomasino, Property Master (78)  
Mark Barbier, Property (57)  
Kenneth Crawford, Property (56)  
Benjamin Greenberg, Property Master (56)  
Michael Ross, Property Master (56)  
William Bell, Coordinator (54)  
Louis Donelan, Property Master (54)  
Armando Martin Del Campo, Property Master (54)  
Robert Dawson, Special Effects (53)  
Clara Friaglia-Jepsen, Sewing Person (53)  
Richard Greene, Greens (53)  
Edward Aiona, Property Master (52)  
William Balles, Special Effects (52)  
John Dwyer, Set Decorator (52)  
Kenneth Haas, Propmaker (52)  
Eugene Anderson, Property Master (51)

#### 35 YEARS

Frank Bellina, Property Master  
Michael Bulich, Propmaker  
Robert Cardillo, Greens

Paul Cohen, Coordinator  
Gary D'Amico, Special Effects  
Burt Dalton, Special Effects  
Frank Flores, Property  
John Frazier, Special Effects  
Reginald Grether, Property  
John Hoskins, Coordinator  
Bruce Kasson, Property Master  
Bruce Knechtges, Special Effects  
Thomas Lantz, Special Effects  
Kenneth Long, Propmaker  
Thomas Love, Special Effects  
Jorge Lynch, Property  
Charles Maguire, Property Master  
Ranell Nelson, Property  
Paul Paine, Propmaker  
Paul Sabourin, Propmaker  
Neil Saiger, Propmaker  
Patrick Salamunovich, Property Master  
James Sanders, Propmaker  
Roger Shook, Set Decorator

Alan Sims, Property Master  
Leo Solis, Special Effects

#### 25 YEARS

Samuel Brinson, Propmaker  
Scott Fisher, Propmaker  
Dave Harper, Propmaker  
Steven Helm, Propmaker  
Thomas Klausmeier, Propmaker  
Dena Roth, Set Decorator  
Pola Shreiber, Property Master  
Jay Sircy, Propmaker  
Davey Smith, Propmaker  
David Smith, Propmaker  
Duke Tomasick, Coordinator

#### 10 YEARS

Nathaniel Acord, Propmaker  
Angel Balestier, Property  
Chris Dinan, Property  
Lorri Jakubuv, Property Master  
Jordan Paul, Property  
Ann Shea, Set Decorator

### FEBRUARY

#### OVER 50 YEARS

Robert Hermann, Property (65)  
Donald Skarsten, Propmaker (61)  
Fred Price, Set Decorator (57)  
Raymond Petersen, Property (52)  
Charles Pierce, Set Decorator (52)  
Armand Chasse, Floorcover (51)

#### 50 YEARS

Frank Cappiello, Greens

#### 35 YEARS

Jeffrey Bellamy, Property Master  
Gregory Benson, Coordinator  
Gary Bentley, Special Effects

Earl Betts, Propmaker  
Brian Brophy, Property  
Danny Cangemi, Special Effects  
Stan Cockerell, Property Master  
Margaret (Mel) Cooper, Set Decorator  
Samuel Gross, Set Decorator  
Dick Kyker, Property Master  
James Leonhardt, Propmaker  
Roman Samokish, Property  
Kenneth Swenson, Propmaker  
James Wagner, Property Master

#### 25 YEARS

Manuel Delgado, Upholsterer  
Ron Goldstein, Propmaker

Randlett Lawrence, Propmaker  
Anthony Lovullo, Propmaker  
Bert Rodriguez, Propmaker  
James Smith, Draper  
Michael Storosh, Property

#### 10 YEARS

Rick Bailey, Propmaker  
John Bingham, Propmaker  
Richard Burton, Propmaker  
Matt Callahan, Set Decorator  
Brian Hummel, Propmaker  
Nathan Mejia, Propmaker  
Michael Torvinen, Propmaker

## OPT-OUT NOTICE

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# SET VISIT: NCIS LOS ANGELES

BY BUFFY MORTON

## *0900h: NCIS LOS ANGELES SET VISIT*

As the Local 44 Newsreel team explored the interior terrain of the Paramount lot, we made our way to Stage 9, a Condemned Water West building. We entered through a pair of iron doors and, much to our surprise, found what appeared to be an undercover surveillance headquarters. It looked to be a very well planned, methodical layout, the work of true geniuses. The entire bullpen premises had an old Spanish style feel with single archways, stone flooring, unique paint technique, metal hand railed staircases, and over-sized ceiling panels allowing for bits and pieces of natural light.

Off to the right we found an individual work station belonging to a Ms. Hetty Lange. This quirky queen of disguise has work area embellishments that tell us she's a globally in tuned achiever and dog lover who has a passion for Old Hollywood. We made our way up the staircase entwined with greenery, across the resin stripped hallway floors, and into a glass walled room equipped with computerized work stations, a huge wall screen, and the most amazing see-thru touch screen. The confidential documents and layouts left on a nearby table lead us to believe that the room was being used as an ops center.

As we tiptoed around a bit more, we found an abundance of high-end, state-of-the-art gadgetry. Apparently the abandoned building was also being used as an underground training facility. One of the larger rooms housed an all inclusive gymnasium with climb wall, basketball hoop, weights, and fight equipment and in another annex was an on-site firing range. Furthermore, we located an armory protected by motorized security rolled doors.

## *1200h: COVERT OPERATION UNMASKED BY NEWSREEL TEAM.*

### THE SETS

Because the sets of NCIS Los Angeles mirrored the look of an existing ops surveillance operation it was hard not to have a little fun with this article. Between the fine work delivered by Construction Coordinator Michael Brooks and crew, and the perfect embellishments introduced by Decorator Michele Poulik

and her team, the look requested by talented Production Designer Thomas Fichter was beautifully executed.

For three consecutive seasons consisting of 72 episodes, Brooks and Poulik spent 10 1/2 months out of the year lending their expertise to a series that Brooks considers to be “the show you’ve worked hard to get to in your career! No behind-the-scenes drama, everybody is treated like a human being, and the work is gratifying.”

Brooks further elaborates on his crew’s contributions to the series. “For beginners, my job runs very effectively having a great crew by my side. Together we have built 9 permanent sets, 20 swing sets, and nearly 260 location sets.”

One of Brooks’ sets went from misfortune to masterpiece over night. “On Chicago Street within the back lot of Paramount, we had to replicate a stone road from Prague. Our goal was to sell the look of an old rotten cobble stone street. We put layout board down and poured 1 1/2 inches of concrete over 6,000 to 7,000 square feet of street. We had the concrete cobble stone stamped and color was added. As the sun came out our street dried too quickly and it began to buckle, giving off an entirely different look. Miraculously the new version looked great.” Set Dressing went onto enhance the look with lamp posts, and Czech signage.

Another transformation brought to life on the Paramount back lot was an urban marketplace in Afghanistan. Leadman Michael Zufelt—also known

as ‘Zu’—describes: “The script came in really late, and was going to shoot in two days, so we didn’t have as much time to prepare as we normally do. Everyone went into speed dressing mode and dressed more from instinct than research and created a very believable alley. We took brand new tarps and had them sand-blasted to make them look like they had been there for years. We made booths out of eucalyptus pole frames. We brought in some market vendors with exotic fruits and vegetables, nuts, breads, and spices. Once they put in the background, actors in wardrobe, it looked great.”

Poulik assigned buyer Jill Carvalho to research cultural dressing to pull off the look of another country, who reveals: “We get to do a lot of foreign sets and explore the underground terrorist element. We used Los Angeles’s Hotel Figueroa to personify Yemen. It has a very Middle Eastern feel and we just contributed to that overall look by enhancing it with artwork, furniture, and decorative smalls. It was shot in a way that you felt like you were in Yemen.”

### PROPS

While the undercover surveillance team of NCIS: Los Angeles protects the nation’s security from elusive criminals, the actors who play these roles must be equipped with the latest spy-gadgetry and secret military gear. Prop Master Steve Melton describes some of these devices: “Since my assistant Lance Larson is one of the best gun guys in the business, we have an extensive collection of firing arms.



**SET DECORATION.** BACK: Gerry Donahoe, Marc Martin del Campo, Pierre Gonzalez, Jeff Tirado. FRONT: Michael Zufelt, Michele Poulik, Jill Carvalho, Fernando Reinhard, Trevor Rudolph.





**LEFT:** Assistant Propmaster Lance Larson on set in the “Gun Room.” **RIGHT:** In the props trailer with Property Person Jeremy Thompson and Propmaster Steve Melton.



**SPECIAL EFFECTS:** Scott Lingard and Dave MacDonal discuss their work. Not pictured: Special Effects Coordinator Donald Frazee, who was on location at the time of this interview.



**THE CONSTRUCTION CREW** of NCIS LOS ANGELES. **BACK, L to R:** Jamie Johnson (80), Brent Smith (80), Greg Couchman. **MIDDLE, L to R:** Henry Arellano (724), Tom Baumgarter, Natalie Cross (729), Mike Brooks (Coordinator), Mike Messina, Krista Schoenbaum (Construction Assistant), Ricardo Seresi (724). **FRONT, L to R:** Brett Tomlinson (729), Marc Heathfield (729), Toeke Warden, Sergio Acevedo, Cesar Castillo (724). Not pictured: Greensman Mike Rice.

We are able to offer ‘Hetty’ a .22 semi-auto on a retractable rail unit that is placed on her forearm. It slides forward to shoot and then retracts back and is hidden in her sleeve.” Aside from this, Melton also equips ‘Hetty’ with real antique lipsticks, compacts, and sterling silver brushes that he transforms into spy tools with hidden picks, blades, and bomb detonators.

It is common for Melton to create a prop, from bombs to warheads. One of his most recent creations was a dual cell phone bomb. “What we did was attach two cell phones to military-grade C-4. We placed a circuitry box in the center. The whole intent was to create multiple dual cell phone bombs that would work as a chain. One bomb would call another which would set off a timer and result in a massive explosion.”

**SPECIAL EFFECTS:**

To create the believable effect associated with a cell phone bomb chain, Effects Coordinator Don Frazee and his team—Scott Lingard and Dave McDonald—pulled off an amazing effects gag inside a bar in the Hollywood area. Lingard and McDonald explain, “We began by having construction build a fire wall around the bar area to ensure that there would be no interior damage. In the enclosed area we used mortars with black powder to create the debris and a mixture of propane mortars and benzyl produced the large fireball explosion.”

Frazee, who is accustomed to feature films, has been lending his effects expertise to NCIS Los Angeles since Season 1. The majority of his contributions to the series consist of pyro work; however, his team has done their fair share of shoot-outs and all elements of weather. Their biggest assignment thus far came to them in a day’s work. Frazee reminisces, “It was a big day. We blew up 2 cars (in separate locations), shot up 5 vehicles with squib hits, killed 8 bad guys, and crashed a trash truck. All that work with 5 guys made for a very busy day.”

The Local 44 department keys of NCIS Los Angeles would like to extend a warm thank you to their individual crew members, cast, production designer, and mentors. As Steve Melton puts it, “Being able to sleep in my own bed every night and work amongst so many great and talented people, make this job truly enjoyable.”

# UNION MEMBERSHIP INTERESTS

## SUPPORT UNION COMPANIES.

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Alternative Metal Supply  
A.N.A. Special Effects  
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Set Glass  
Sign Set  
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Team Three Studio Diving  
Twentieth Century Fox Studios  
NBC / Universal Studios  
The Walt Disney Studios  
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**DO IT UNION!** "Remember to use only Union Fabricators, Union Labor, and Union Brothers and Sisters. We have the talent, the resources, and the abilities to create anything the Producers request. They have a contractual agreement that requires Union-covered work to be performed by Union members. Do what's right; do it Union!" —Ed Brown, Business Agent

## PERSONS NOT IN GOOD STANDING

As of January 23, 2012, these persons are not eligible for work. If you believe there is a mistake, please call our office at (818) 769-2500. Be advised that some members may have become reinstated by the time this issue went to print.

### COMMERCIAL PROPERTY

Christopher Pearson

### COMM. PROPMASTER

Reno Spear

### COORDINATOR

Drake Farrar

### PROPERTY

Brent Smith

Brian Philbrook

Bryan Gettman

Christopher Nelson

Clayton Cogswell

Daniel Brestoff

Gregory Webb

John King

Katherine Leblond

Lucas Bamberger

Maria Higgins

Mike Patterson

Robert McGee

Ryan Bear

Sarah Prescott

Scott Umphries

### PROPMASTERS

Gregory Bonura

Joseph Edelson

Michelle Spears

### PROPMAKERS

Brandon Edgar

Chris Martinez

Christopher Codon

Curt Blau

Darren Taylor

David Jimenez

David Sues

Derrick Crane

Dubois Lyons

Fabian Mateus

Greg Barber

Joseph Cummins

Kimberly Robertson

Louis Della Penna

Mike DeGaetano

Norman Alatorre

Steven Dirksen

William John

### SET DECORATORS

Andrew Thiels

### SPECIAL EFFECTS

Curtis Allen Jr.

James Nagle

**MEMBERS:** Please reach out to these individuals and urge them to contact Local 44 as soon as possible; they may be unaware that their Union membership is in jeopardy.

**EMPLOYERS: IT IS YOUR RESPONSIBILITY** to verify a worker's union membership **PRIOR** to their first day of work. Call our business office at (818) 769-2500 to verify that they are a Member In Good Standing.

## EXECUTIVE BOARD MEETING MINUTES

*IATSE Local 44 invites and encourages all members in good standing to take interest in their Union's business. One of the best ways to do so is by reviewing your Local's Executive Board Meeting minutes. All you need to do is follow Article VIII, Powers and Duties Section 4 Secretary/Treasurer paragraph K (I) Minutes and Log of Motions of Local 44's Constitution and By-Laws. The article states: "Any member in good standing who submits a written request to schedule an appointment to review a copy of the minutes or the log of motions may do so." This allows members to draw their own conclusion on the entire meeting, not just highlights that someone else considered important to print. Contact the Secretary Treasurer to schedule an appointment so we can accommodate your request. The following are motions/actions of past Executive Board Meetings.*

### SUMMARY OF MOTION(S): 9-14-11

Michael Cappello: "I would like to make a motion to accept the Regular Executive Board meeting minutes of August 3, 2011 as amended/corrected."

*Tim Graham seconded. Motion carried unopposed.*

Tim Graham: "I would like to make a motion to accept the Trustee report as presented."

*JD Streett seconded. Motion carried unopposed.*

Michael Cappello: "I would like to make a motion to accept the Constitution and Bylaws Committee report as presented."

*Ed seconded. Motion carried unopposed.*

JD Streett: "I would like to make a motion to accept the Land Management Committee report as presented."

*Michael Cappello seconded. Motion carried unopposed.*

Ed: "I would like to motion that local 44 sponsor the Motion Picture and Television Fund's Fine Romance event and that we purchase one table at the donation cost of \$2,000.00."

*Toby seconded. Motion carried unopposed.*

Ed: "In a continued showing of support to the California Labor Federation, I would like to motion that the Board direct Secretary-Treasurer Pawluc to issue a check in the sum of \$3,000.00 to the California Labor Federation's

Member-To-Member Campaign."

*Michael Cappello seconded. Motion carried unopposed.*

JD Street: "I make a motion to accept the Business Agent report as presented."

*Leslie Frankenheimer seconded. Motion carried unopposed.*

Michael Cappello: "I would like to make a motion that Local 44 supports the LAPD Turkey Shoot Golf Tournament in the amount of \$500.00."

*Tim seconded. Motion carried unopposed.*

Michael Cappello: "I would like to make a motion to accept the Secretary Treasurer's report as presented."

*Armando seconded. Motion carried unopposed.*

Dave Elliott: "I would like re-ask that a motion be made by the Executive Board of this Union to request of the International that they investigate on the behalf of their membership the possibility that Warner Brothers, Joel Silver, etc. manipulated the Agreement that they negotiated in good faith Board request from the International that an audit be made to see if in fact Project

...CONTINUED ON NEXT PAGE

'X' or Green Hat or whatever met the requirements to be tier III."

*Tim seconded. Motion carried by majority vote with two members in abstention (Ed Brown and Anthony Pawluc).*

Dave Elliott: "I would like to make a motion to obtain Lewis Levy to get us an answer to the question: when does Schedule 'A' versus Schedule 'C' apply as it pertains to Construction Coordinators and Set Decorators?"  
*Armando seconded. Motion carried unopposed.*

Tobey: "I would like to make a motion to adjourn."  
*Michael Cappello seconded. Motion carried unopposed.*

### **SUMMARY OF MOTION(S): 10-12-11**

Michael Cappello: "I would like to make a motion to accept the Regular Executive Board meeting minutes of September 14, 2011 as amended/corrected."  
*Tim Graham seconded. Motion carried unopposed.*

Michael Cappello: "I would like to make a motion to accept the Constitution and Bylaws Committee report as presented."  
*Dave McGuire seconded. Motion carried unopposed.*

Michael Cappello: "I make a motion to accept the Business Agent report as presented."  
*Dave McGuire seconded. Motion carried unopposed.*

Emily: "I would like to make a motion that we Local 44 (along with the other participating Hollywood Local) donate as a group a total of \$1,000.00 in support of the Miguel Contreras Foundation."  
*Michael Cappello seconded. Motion carried unopposed.*

Michael Cappello: "I would like to make a motion to accept the Secretary Treasurer's report as presented."  
*Peter Angles seconded. Motion carried unopposed.*

Tim: "I would like to make a motion to donate \$2,000.00 to ASEPO."  
*Anthony seconded. Motion carried unopposed.*

Leslie Frankenheimer: "I would like to make a motion to adjourn."  
*David Elliott seconded. Motion carried unopposed.*

### **SUMMARY OF MOTION(S): 11-16-11**

Michael Cappello: "I would like to make a motion to accept the Regular Executive Board meeting minutes of October 12, 2011 as amended/corrected."  
*Tony seconded. Motion carried unopposed.*

Michael Cappello: "I would like to make a motion to accept the Trustee report as presented."  
*Tony seconded. Motion carried unopposed.*

Michael Cappello: "I would like to make a motion to accept the Constitution and Bylaws Committee report as presented."  
*Amy seconded. Motion carried unopposed.*

Michael Cappello: "I would like to make a motion to accept the Land Management Committee report as presented."  
*Tim seconded. Motion carried unopposed.*

Dutch: "I propose a motion that Local 44 re-affiliate with the Labor United for Universal Healthcare Organization and donate \$1,000.00 in support of this organization."  
*Andrea seconded. Motion carried unopposed.*

Emily: "I would like to make a motion that we continue to support the Los Angeles Alliance for a New Economy organization and donate \$1,200.00 to their upcoming Los Angeles Alliance for a New Economy Justice Awards Dinner."  
*Tony seconded. Motion carried unopposed.*

Emily: "I would like to make a motion that we continue to support the Los Angeles Alliance for a New Economy organization and donate \$1,200.00 to their upcoming Los Angeles Alliance for a New Economy Justice Awards Dinner."  
*Tony seconded. Motion carried unopposed.*

Timothy Graham: "In this environment of Union bashing I think it's important that we continue to support the other Unions. I move that Local 44 show it's solidarity with the United Farm Workers Union on a historical occasion of UFW's 50th Anniversary Constitutional Convention by taking out a half-page ad in the Convention Journal through a donation of \$1,200.00, which will come from line item #237 (Donations)."  
*Tony Chavez seconded. Motion carried unopposed.*

Dutch: "I would like to move that Local 44 once again support the American Entertainment Armouror's Association as a Silver Sponsorship level with a contribution of \$2,500.00."

*Emily seconded. Motion carried unopposed.*

Tony Chavez: "I make a motion to accept the Business Agent report as presented."

*Amy seconded. Motion carried unopposed.*

Ed: "I would like to motion the Executive Board Membership of IATSE Local 44 to donate \$1,000.00 to the family of Toni Burns and wish his son a speedy recovery."

*Emily seconded. Motion carried unopposed.*

Timothy Graham: "I would like to make a motion to approve the upcoming Executive Board Holiday dinner to take place on December 7, 2011 at the Odyssey Restaurant. The cost of this event is approved for up to \$3,200.00 (to be paid from line item #237 - Other Events)."

Timothy Graham: "I would like to make a motion to approve the upcoming office staff celebration to take place at Di Cacci on December 13th. The cost of this event is approved for up to \$2,500.00 (to be paid from line item #237 - Other Events)."

*Michael Cappello seconded. Motion carried unopposed.*

Michael Cappello: "I would like to make a motion to accept the Secretary Treasurer's report as presented."  
*Dutch seconded. Motion carried unopposed.*

Timothy Graham: "I would like to make a motion that Local 44 honor Al Adams with an honorary membership in recognition of his long and dedicated service to the Film Industry."

*Anthony seconded. Motion carried unopposed.*

Dutch: "I propose a motion for a resolution. I would like to read it in the record as follows:

'IATSE Local 44 stands in solidarity with the Occupy Movement, in particular, the activists with Occupy Los Angeles. Our sympathy and hopes reside with those in the streets, occupying around Los Angeles City Hall and attending City Council Meetings: they are none other than our very own sons, daughters, mothers, fathers, brothers, sisters, and neighbors who are attempting to discover and craft multiple fair and equitable peaceful solutions to the social and economic injustices, doing the work for the betterment of society.

We share their distress with the Citizens United v. the FEC decision—giving corporations "personhood"—unleashing unlimited funding into the election process—resulting in undue influence and power of corporations in our lives.

We share their distress with the knowledge that 1% of the population now controls 40% of the wealth - that the Gross National Product has soared by 59% over the last 3 decades while both the average and median wages for workers in the US have remained comparatively flat when adjusted for inflation.

We share their distress at facing super-sized student loans when the only jobs available after graduation are entry level at minimum wage.

Los Angeles City Council, in a vote of 11 ayes, 0 nays and 4 absent, strongly voiced support for the Occupy Los Angeles Movement. Their resolution embodied in Council File 09-0235S1 (October 5, 2011) and the subsequent amendment entitled "33-A" (October 12, 2011), expresses the language we seek to echo in the strongest possible terms. That 3-page resolution from LA City Council entitled, "First Amendment Rights / Occupy Los Angeles / Responsible Banking Measure," is attached and incorporated by reference.

As across America, Labor Seeks to demonstrate commitment, support and brotherhood with the Occupy Movement, let it be known that IATSE Local 44 Members, and our families, have been standing with the Occupy Los Angeles movement since the

beginning. Now, as a Labor Organization, we seek to publicly and formally express our affinity with the activists on the front lines. We recognize that we are part of the 99%."

I pose that as a motion that we post the Resolution publicly stated and then I have an attached motion after that."

*Timothy Graham seconded. (Following the replacement word from camping to occupy in Dutch's motion, Timothy Graham seconded. Motion then carried unopposed).*

Dutch: "In alignment with that motion, I propose a motion to show our solidarity as a Union with the movement that we donate a pallet of bottled water. I pose that we donate \$300.00 worth of bottled water which would approximate a pallet with a sign saying that it was provided by the members of Local 44 Property Craftspersons."

*Michael Cappello seconded. Motion carried unopposed.*

Eric: "I would like to make a motion to direct the Secretary-Treasurer issue \$1,500.00 catastrophic relief to [name redacted]."

*Peter Angles seconded. Motion carried unopposed.*

Tim: "I would like to make a motion to adjourn."

*Dutch seconded. Motion carried unopposed.*

### **SUMMARY OF MOTION(S): 12-14-11**

Michael Cappello: "I would like to make a motion to accept the Regular Executive Board meeting minutes of November 16, 2011 as amended/corrected."  
*Tim seconded. Motion carried unopposed.*

Michael Cappello: "I would like to make a motion to accept the Constitution and Bylaws Committee report as presented."  
*Tim seconded. Motion carried unopposed.*

Michael Cappello: "I would like to make a motion to accept the Land Management Committee report as presented."  
*Tim seconded. Motion carried unopposed.*

Ed: "I would like to make a motion that Local 44 issues a check in the amount of \$500.00 to support the candidacy of Felipe Fuentes for City Council."

*Michael Cappello seconded. Motion carried unopposed.*

Ed: "I would like to make a motion that Local 44 purchase two tables (the equivalent of 20 seats) not to exceed \$5,000.00 for the 2012 Art Director's Guild Awards, payable to the Guild in January of 2012 and to be paid from the Union-Related Events line item from that 2012 budget."

*Dutch seconded. Motion carried unopposed.*

Andrea: "I make a motion to accept the Business Agent report as presented."

*Tobey seconded. Motion carried unopposed.*

Anthony: "Motion to move \$5,000.00 from our General Fund into the International Convention Fund from line item # 196 (IA International Convention)."

*David Elliott seconded. Motion carried unopposed.*

Dutch: "I would like to make a motion to accept the mailer request from Silver Tree Art Rentals to the Set Decorators craft (at the mailer's expense)."

*David Elliott seconded. Motion carried unopposed.*

Andrea: "I would like to make a motion to accept the Secretary Treasurer's report as presented."  
*Michael Cappello seconded. Motion carried unopposed.*

Ed: "I would like to accept the craft representative reports as presented."

*Tobey seconded. Motion carried unopposed.*

Anthony: "I so move the Holiday bonus for the clerical staff not to exceed \$4,250.00."  
*Michael Cappello seconded. Motion carried unopposed.*

Ed: "Following the report to the Executive Board the unfortunate situation of a life threatening disease for Local 44 Special Effects member, [name redacted] (who is in dire straits), I would like to motion that the Board authorize the Secretary-Treasurer to send our catastrophic relief amount of \$1,500.00 to the [redacted] family. I also motion that the Union do everything in its power to expedite his disability in regards to his membership with Local 44."

*Armando seconded. Motion carried unopposed.*

Ed: "I would like to make a motion to adjourn."  
*Peter seconded. Motion carried unopposed. ■*



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**12021 Riverside Drive**  
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## CREW SHOT

If you send us a picture of yourself and your crew on a recent production, we'll publish it in the next edition of the Newsreel! Send your best high-resolution photos to: [newsreel@local44.org](mailto:newsreel@local44.org)

## OH BABY! WE LOVE INFANTS!

Who has time for kids in show biz? Why, YOU DO, of course! Send a photo of your newborn boy or girl and you'll hear a collective "aww."